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SUGGESTED GUIDELINES FOR THE JUNIOR COLLEGE CHORAL PROGRAM AS PREPARED BY THE ACDA COMMITTEE ON JUNIOR COLLEGE CHORAL PROBLEMS.

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A COMMITTEE OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION HAS PREPARED A SUGGESTED PROGRAM DESIGNED TO REFLECT THE HETEROGENEOUS INTERESTS OF JUNIOR COLLEGE STUDENTS AND TO SERVE ALL APPLICANTS, WHETHER THEY BE TRANSFER, TERMINAL, OR ADULT STUDENTS. THE ASSOCIATION GOALS ARE (1) TO OFFER A GRADED MUSIC CURRICULUM, (2) TO INSURE ADEQUATE FACULTY OF MUSIC EDUCATORS, (3) TO DEVELOP DISCRIMINATION IN THE CHOICE OF CHORAL LITERATURE, (4) TO PROVIDE AN ADEQUATE FESTIVAL PROGRAM, (5) TO RELATE THE CHORAL PROGRAM TO THE TOTAL MUSIC CURRICULUM AND TO THE COMMUNITY, AND (6) TO ARRANGE A VARYING CONCERT SCHEDULE. THE AREAS COVERED IN THE PROGRAM ARE (1) CHORAL ORGANIZATIONS, (2) RELATED CURRICULUM OFFERINGS, (3) TYPES OF CONCERTS BY AND FOR THE CHORAL CLASSES, (4) CHORAL MATERIALS, AND (5) THE FESTIVAL PROGRAM, (6) COMMUNITY SERVICES, (7) CHALLENGES AND OPPORTUNITIES WITHIN THE JUNIOR COLLEGE, AND (8) A DESCRIPTION OF AREAS FOR FURTHER STUDY. THE DOCUMENT ALSO INCLUDES A DESCRIPTION OF ONE COLLEGE'S "SCHOLA CANTORUM", OR SYMPHONIC CHOIR, A PARTIAL LIST OF REPERTORY MATERIALS FOR A JUNIOR COLLEGE CHORUS, AND SOME TYPICAL MATERIALS FOR PLANNING A CHOIR FESTIVAL. THIS PAPER WAS PRESENTED AT THE NATIONAL CONVENTION OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION (SEATTLE, MARCH 13-14, 1968). (WO)

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RESEARCH OFFICE

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# SUGGESTED GUIDELINES FOR THE JUNIOR COLLEGE CHORAL PROGRAM

## AS PREPARED BY THE ACDA COMMITTEE ON JUNIOR COLLEGE CHORAL PROBLEMS

Presented to the

AMERICAN CHORAL DIRECTORS ASSOCIATION

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Board of Directors
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# SUGGESTED GUIDELINES FOR THE JUNIOR COLLEGE CHORAL PROGRAM AS PREPARED BY THE ACDA COMMITTEE ON JUNIOR COLLEGE CHORAL PROBLEMS

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# SUGGESTED GUIDELINES FOR THE JUNIOR COLLEGE CHORAL PROGRAM AS PREPARED BY THE ACDA COMMITTEE ON JUNIOR COLLEGE CHORAL PROBLEMS

## I. The Community College

"The junior college could be compared with the 'tomboy' next door. She has been there unnoticed for a long time, but suddenly she grew up and became beautiful and popular." And now she is to be reckoned with.

Today there are over 800 junior colleges throughout the country with a million and a quarter students enrolled. Historians of this movement describe the junior college as the only type of educational institution which can truly be stamped "Made in America" and as such it holds a unique position in our educational picture.

Although it is probably true that the Community or Junior College has a "blurred" public image, that it tries to be all things to all men, the fact remains that it is the nation's fastest growing form of higher education. It is estimated that by 1985 the nation will have to double its higher education facilities and construct a thousand new colleges. The importance of the community college in such a picture cannot be overemphasized.

By virtue of its "Open Door Policy" the community college is compelled to react to heterogeneous interests, to admit practically all applicants, to design its curriculum for transfer, terminal and adult students. It is committed to a broad curriculum and diverse clientele; it must respond to local needs and it must be prepared to change rapidly as the environment demands. This flexibility is a necessary part of its strength if it is to fulfill its philosophy. Perhaps this is why it is the most elastic of all institutions of higher learning. The community college must, therefore, serve and meet the many faceted needs of the community which supports it.

It was the feeling of the ACDA Board that a committee should be organized to analyze and to draw up guidelines for the junior college choral program which would be in keeping with the growing importance and influence of this segment of higher education. Such a committee was actuated and the results of its thinking comprise the report which is now available.

It was the committee's objective to suggest a choral program which would reflect the heterogeneous interests of junior college students, with the awareness that it must serve all applicants whether they be transfer, terminal, or adult students. We trust that the envisioned guidelines will be accepted as just that—guidelines which must be susceptible of modification.

To quote Dr. Stuart Marsee, the president of El Camino College, "The junior college should be everywhere, but only with quality. It should not be a haven for the incompetent, the lazy or for those without potential. The student must perform!" This reflects the thinking of the committee: musical excellence, performance excellence, respect for the choral art are never ending concerns. Music performed poorly does not serve the art form, the intent of the composer, the singer or the listener. Music education will never flourish at any level in an atmosphere of mediocrity or of apathy. Even in the face of the manifest problems inherent in the junior college—student turnover, open door policy, etc.—the choral conductor in the community college must serve his singers and the music with zeal and intelligent dedication so that Junior College Choral Music may make its rightful contribution to American Music Education.

The committee wishes to acknowledge its indebtedness to Dr. Stuart E. Marsee, President of El Camino College, whose talk "The Kid Grew Up" was a basic reference source. Other materials referred to include:

American Association of Junior Colleges. (Brochure printed by A.A.J.C.) n.d.

Footlick, Jerrold K. The College Scene Now. Newsbook. The National Observer, Silver Spring, Md., 1967.

II. Purpose of the Committee: To establish written guidelines for choral programs at the Junior College level which are in accord with ACDA goals, as follows:

A. To offer a graded choral curriculum

B. To insure adequate faculty of music educators, with course offerings to add to the overall music education of the singers in the choral program

C. To develop discrimination in the choice of choral literature

D. To provide an adequate festival program for the musical growth of both the conductors and the singers

E. To relate the choral program to the total music curriculum and to the life of the community

F. To arrange a varying concert schedule for both the singers and the listeners

III. Areas covered:

A. Choral organizations (minimal offerings):

1. Day program

a. At least one group, open to all students without audition, reflecting the junior college "open door" policy

This should serve as a training experience, feeding into the more advanced choral groups on the campus. Training should include vocal production, music fundamentals, score reading, basic choral techniques, experience with good, easy choral literature, and at least one public performance per semester on campus. This course offering may be implemented in either of two ways:

1) SATB Chorus can answer this need where the balance between men and women is not an insurmountable problem.

2) Men's or Women's Glee Clubs in a situation where this kind of organization would be more suitable

b. An SATB semi-select choir, made up preferably of students with previous choral experience and who have some degree of sensitivity to choral techniques.

Literature covered in this class should be first rate music from all style periods, both sacred and secular. The group should be considered a performing ensemble, on and off campus, and possibly out of the community area, (i.e. tours, festivals, exchange concerts, etc.).

c. A third level, organized to meet the needs of the exceptionally talented singer, by audition only; probably a chamber choral ensemble, but again determined by the needs of the department concerned.

This group should be capable of much more difficult literature. Performance schedule for such a group can become extremely demanding as its choral excellence becomes appreciated on and off the campus. The inherent problem is that a heavy performance schedule could interfere with the student's other academic obligations. Discretion on the part of the conductor as he accepts concerts is of utmost importance.

2. Night program (minimal offering):

At least one SATB chorus, open to all adults in the community by audition. Repertoire should include at least one choral-orchestral work per semester, hopefully with the college community orchestra. Where there is not a college community orchestra available it is the feeling of the committee that the work should be performed with whatever forces are available. Performance schedule should include at least one concert per semester.

3. Possible additional choral offerings:

The committee feels that the above recommendations are minimal, that where additional choral ensembles can be populated they should, of course, be offered. For example:

a. Chamber ensemble for night students

b. Businessmen's chorus for night students

c. Mother Singer's chorus for night or day students

d. Jazz ensemble

e. Barbershop quartets for either day or night students, male or female

B. Related curriculum offerings

1. Class voice:

The committee feels that correct vocal production cannot be overemphasized in the choral situation. Therefore, all choristers should be urged to take advantage of the individual vocal training available in a voice class.

> The choral conductor can no longer afford to ignore the importance of the vocal process in the choral situation as he has been known to do in the past. The time must come when the individual voice teacher should have no reason to exclude his singers from the choral situation.

2. Choral conducting and/or choral development:

Although, as an academic class, choral conducting cannot be transferred for credit to four year colleges, the class can benefit students and the community in the following ways:

a. It offers the opportunity for the adult choir director of the community to improve conducting techniques, score analysis, style concepts, choral techniques, rehearsal techniques, etc.

b. It whets the appetite of the lower division student interested in choral music as a possible vocation or avocation.

c. It is an efficient way in which to train the student conductor, thereby giving him valuable experience in front of a choir.

d. It acquaints the student with professional organizations such as MENC, ACDA, CCG, etc. and increases his awareness of choral activities throughout the country.

C. Types of concerts which should be offered by and for the choral classes:

1. At least two concerts on campus per year in which all groups participate, probably a winter and a spring concert.

2. On and off campus programs for service to the campus and to the community:

a. Service clubs

b. School assemblies, sings, rallies, games, etc.

c. Professional organizations

d. Church organizations, etc.

3. Involvement in the festival program for choral ensembles from other junior colleges, probably in the spring

4. Sponsorship of university or professional groups on the campus to stimulate further interest in choral music

5. Sponsorship of high school choral festivals on the campus to assist in better articulation with the high schools

*D. Choral materials

1. Criteria for selection of literature

a. The music must have intrinsic musical value and must be settings of worthy texts.

b. Some of the music should be challenging to the singers without being totally insurmountable, while other selections should be simple—usable as "pace changers".

c. The music must offer the singers a balanced fare. It should include:

1) Literature from all style periods

2) Literature both sacred and secular

3) Literature with varied sonorities, i.e., a cappella, choral-orchestral, accompaniments by piano, organ, and/or small groups of instruments.

4) Literature with varying tempi, moods and textures

* See Appendix A

5) Literature in foreign languages

6) Literature by composers of diverse nationalities

7) Literature from varied nations and cultures: folk material, etc.

8) Literature from the American musical theater

9) Literature generally classified as "novelty" material

2. Methods for the discovery of "fresh" literature

a. The choral conductor may be on the mailing lists of all major publishers in order to receive:

1) Complimentary new releases

2) Catalogues of available scores

b. He may be on the mailing lists of all local music houses in order to receive:

1) Organized and graded lists of material

2) Notification of reading sessions sponsored by the music houses

c. He may attend choral concerts and festivals at which time he can evaluate the literature new to him.

d. He may attend university or professionally sponsored clinics, summer workshops, summer or winter courses where he will likely be exposed to unfamiliar literature.

e. He may belong to several professional organizations—MENC, ACDA, CCG, and existent local organizations—whose publications disseminate lists of new material.

f. He may commission works by local composers.

g. He may make frequent trips to the music houses to peruse new material.

h. He may exchange, by mail, concert programs and concert tapes with choral conductors in other sections of the country.

3. Function of selected literature

a. To serve as a tool for the music education of the singers, i.e.:

1) The music perused need not always be performed; some should regularly be used to upgrade the score reading skills of the singer.

2) The music should be presented within its historical context: style period concepts, performance practices, etc.

3) The music should be a vehicle for teaching score analysis, harmonic analysis, ear training, and sight singing.

4) The foreign texts must be translated and all texts must be thoroughly understood by the singer before he can emotionally or intellectually understand the music.

b. To be integrated into interesting and varied concert presentations appropriate to diversified audiences both on and off campus

E. The Festival Program

1. The values of the festival program

The festival program has done more to upgrade the level of performance and the choice of literature than perhaps any other one activity. Participation in such an event allows opportunity to sing for and sing with other junior college choirs, thus giving both singers and conductors the chance to evaluate their own level of achievement. Exposure of all in attendance to the thinking and artistry of a guest conductor of national renown has proved to be of inestimable value.

2. The philosophy reflected in this report can also be found in the NIMAC Manual, 1963:

"It is recognized that there are certain educational experiences of value which can be secured by music students through activities outside the confines of their own school ... It is maintained:

a. "That there are unique educational benefits to be found in music activities involving students from more than one school.

b. "That among these benefits are opportunities to play and sing music they could not attempt in their own school, the chance to evaluate themselves in comparison to their peers, and the opportunity to perform for or under the direction of musicians of national standing.

c. "That interscholastic music activities can and should exist for the contribution they can make to the whole program of music education in the individual schools.

d. "That cooperation with school administrators and the various state activities commissions and associations is essential in planning interscholastic music activities so that the total educational program of the schools is advanced.

e. "That directors, adjudicators, and clinicians associated with interscholastic music activities have the same responsibility to students and to school patrons as do certificated teachers.

f. "That every effort should be made to make these extracurricular activities available to all by keeping fees and expenses to a minimum.

g. "That care must be taken to make certain that students are not exploited, by nature of the event in which they are to participate, by the number of activities that take them from their home schools, or by the distances they are required to travel."

*3. The organization of a festival program

Because the Junior College Festival Program in the Los Angeles basin appears to be one of the most vigorous in the country, its organization and operation serve as the example used in this report.

a. Three separate festivals have been organized to accommodate to the 20 or 30 choirs and the 15 to 20 chamber ensembles wishing to participate.

b. Two choir festivals are held on two separate campuses because of the number of choirs interested.

1) Two adjudicators are selected for each festival to make written comments on the performance of each choir.

2) One of the two adjudicators also serves as a guest conductor for the 12 minutes of required music which he has chosen. These selections are made available to the individual choirs well in advance of the event. When each choir performs individually, the guest conductor requests to hear a portion of the music from the required list. This procedure has generally ensured note readiness, thereby taking maximum advantage of the talents of the guest conductor.

3) The festivals are held in May on two successive Fridays, beginning at 3:00 P.M. and ending approximately 10:00 P.M. Dinner is served between the afternoon and evening sessions.

c. The chamber music festival was organized to accomodate to the growing interest in music suitable for the small vocal ensemble.

1) Membership in each group must not exceed 20 singers.

2) In all other respects, the chamber music festival is organized in such the same manner as the choir festivals.

**F. Community Services in the State of California

1. Definition

The State of California has authorized the use of tax money for the maintenance of community service programs in the two year colleges. These community service offerings are above and beyond the normal classroom curriculum. Increasingly the 81 community colleges in the state have been utilizing these tax funds for enriching the educational life of the communities. New positions have been created on campuses for the administering of such programs. It takes very little imagination to see the limitless possibilities for the choral art under these auspices.

2. Types of offerings feasible under community services

a. Community choirs

b. Classes for credit or non-credit

*See Appendix B

**See Appendix C

1) Voice, opera workshops

2) Choral conducting, rehearsal techniques, etc.

3) Choral history, Sacred music history, Hymnology, etc.

4) Church choir organization, etc.

c. Workshops of short duration in any of the above areas

d. Concerts by university or professional choral groups

e. Church choir festivals

f. High school festivals

g. Junior college festivals

3. Royal Stanton, De Anza College, has evolved a Schola Cantorum under Community Services. The following report by Mr. Stanton explains the organization, repertoire and evaluation of his program, which could serve as a model for other communities.

THE SCHOLA CANTORUM
Foothill Junior College District
Los Altos and Cupertino, California

ROYAL STANTON, Director

An account of the founding of the Schola was contained in the program of the debut concert of November 13, 1964, from which the following is taken:

> The Schola Cantorum, a symphonic choir of about 140 experienced singers, was first conceived early in 1964 as the answer to a growing need in the Bay Area's cultural scene. Conversations between Royal Stanton, Chairman of Foothill College's Fine Arts Division, and friends interested in his experience with a highly successful Schola Cantorum in Long Beach and with Foothill's widely acclaimed Skyline Chorale brought into focus the fact that no permanent group capable of presenting great choral works existed locally. These friends, most of whom were themselves performers, organized a steering committee, and enlisting the aid of Foothill College's Office of Community Services and Fine Arts Division set out to satisfy the need for such a group.
>
> The committee's efforts led, in August, 1964, to an announcement by the Office that plans for formation of a Foothill District Schola Cantorum to be directed by Mr. Stanton were under way. A small brochure was sent to persons on the College mailing list stating that auditions for the adults-only chorus would be held during the first two weeks of September, with the first rehearsal scheduled for September 21. This initial brochure announced that the Schola was being formed in response to requests that the College help provide an outlet for the many trained choral singers in the Peninsula area. Particular emphasis was to be placed on performing regular concerts of the very best choral repertoire. From the beginning it was planned that at least one major work with orchestra be included in each concert, as well as selections from the vast repertoire of a cappella music available.
>
> Well over 200 persons responded to the invitation to audition. Each applicant was tested for voice quality, accuracy and control, rhythmic acuity and aural memory, and sight reading. A choir of 125 was selected, more than 30 others were placed on a waiting list, and with the first rehearsal in Foothill's new Choral Building, the Schola Cantorum became a reality."

The Schola is now entering its Fourth Concert Season, and interest in the group continues to mount. This is seen in expanding audiences and particularly in the steady stream of requests to audition. Current membership (September, 1967) stands at 145, with 8 alternates. Since the most recent auditions closed on September 10 (at which time 41 persons were heard for 16 places available) a list of interested persons has again started to grow who wish to be notified of the next auditions, probably in Spring, 1968.

At the beginning of this season the balance was 86 women and 59 men. Members are drawn from many professions and occupations, with a high proportion of advanced degrees represented, especially among the men.

The Schola is managed by the Schola Board, and is this season affiliated with the newly-formed Campus-Community Concert Guild, which also serves two orchestral organizations formed under the banner of the Community Services Office, the Master Sinfonia of 35 players, and the Nova Vista Symphony, of 85 pieces. Dues of $10 per year are assessed in the Schola, and fairly rigid attendance regulations are included in the group's constitution and enforced by the organization. Rehearsals are held Monday evenings from 7 to 10 p.m., with the necessary extra orchestra rehearsals expected of all members before the concerts. The Season at present includes four concerts a year, spaced to occur approximately in October, January, March and June.

The Foothill District supplies funds which buy some of the music used, including all rentals and orchestrations, and pay for professional soloists. Most members have expressed the wish to buy their personal copies of the major works performed.

Orchestras are formed in various ways. The Master Sinfonia, directed by John Mortarotti, forms the nucleus of the Orchestra of the Schola Cantorum; for most of the concerts (which are done in addition to the Sinfonia's own season) they are paid, as are the extra players needed to fill out the orchestra. Some concerts have been billed as "joint concerts," where no one has been paid. In addition, the opening concerts of the Third and Fourth Concert Seasons have been done in conjunction with the Peninsula Symphony, a semi-professional group of 18 years standing in the community, conducted by Aaron Stan, with no relation whatsoever to the Foothill District.

The fiscal support provided by the District includes salaries for the conductor and accompanist, funds for music, rentals, instrumental rental, royalties and performance fees, soloists, orchestra members, printing of

programs and publicity, and miscellaneous supplies. Box office receipts in the seasons already completed have averaged between one-third and one-half of the total expenses; there is some indication that this percentage may increase this year.

There follows a listing of the musical works performed by the Schola during its first four seasons:

FIRST SEASON, 1964-65:

First Concert:
BRAHMS; Motet, Po 74, No. 2
BIZET: Adagietto
BERGER: Three Pieces - De Profundis Clamavi
The Eyes of All
It Is Good To Be Merry
HANDEL: Utrecht Te Deum

Second Concert:
BACH: Missa Brevis in G Major
SCHUBERT: Art Songs Arranged for Chorus:
The Trout
Gretchen at the Spinning Wheel
The Shepardess
SCHUMANN: Art Songs Set for Chorus:
I Look Into Your Eyes
I Gaze on the Garden
I'll Not Complain
STARER: Ariel (Visions of Isaiah)

Third Concert:
Five Motets:
VICTORIA: Jesu Dulcis Memoria
BRUCKNER: Virga Jesse
BRUCKNER: Ave Maria
BRUCKNER: Ecce Sacerdos
DI LASSO: Surrexit Pastor Bonus
HAYDN: Missa Sanctae Caeciliae ( 1769)

Fourth Concert:
HONEGGER: King David
(performance in conjunction with the San Francisco Symphony Orchestra, Josef Krips, conducting)

SUMMER, 1965: A special concert in conjunction with the Foothill "Festival of Man".

BRAHMS: Neue Liebeslieder Walzer
ORFF: Catulli Carmina
Three songs by Vince Guaraldi, with the composer and his Trio in accompaniment.

SECOND SEASON, 1965-66:

First Concert: BRAHMS: Schicksalslied
KODALY: Te Deum
Four Catalonian Songs:
Canco del Liadre - Sancho Marraco
Rossinyol de France - arr. Schindler
Good Friday Music in a Catalonian Church - Nicolau
The Shadows of Love (after the melody of "La Mare de Deu," setting by Stanton
Two Familiar Anthem Masterworks:
BRAHMS: How Lovely is Thy Dwelling
BEETHOVEN: Hallelujah ("Mount of Olives")

Second Concert: HANDEL: Israel in Egypt (complete oratorio)

Third Concert: Renaissance Motets:
VICTORIA: O Magnum Mysterium (motet)
VICTORIA: O Magnum Mysterium: four movements from the Parody Mass derived from the motet.
PALESTRINA: Surge Illuminare
HOVHANESS: The Travellers: Opera in one scene; Written for the Schola Cantorum on commission, and given its first performance here.
WILLIAMS, RALPH VAUGHAN: Pilgrim's Journey

Fourth Concert: BACH: Mass in B Minor (complete)

THIRD SEASON, 1966-67:

First Concert: With the Peninsula Symphony Orchestra:

STARER: Ariel (Visions of Isaiah)
BEETHOVEN: Symphony No. 9

Second Concert: BRUCKNER: Mass in E Minor, No. 2, Chorus and Winds
BACH: Motet No. 2, The Spirit Also Helpeth Us
BERNSTEIN: Choruses from "The Lark"
Four Romantic Choral Favorites:
Waters Ripple and Flow - arr. Deems Taylor
Deep River - Ringwald
Lullaby - Brahms-Wagner
Onward Ye Peoples - Jean Sibelius

Third Concert: Five Motets: SCARLATTI: Exultate Deo
DURANTE: Misericordias Domini
GIBBONS: Hosanna to the Son of David
LOTTI: Crucifixus
PALESTRINA: Tu Es Petrus
BRAHMS: A German Requiem

Fourth Concert: HAYDN: The Creation (complete)

FOURTH SEASON, 1967-68:

First Concert: With the Peninsula Symphony Orchestra:
SHOSTAKOVICH: Cantata, Song of the Forests
KODALY: Te Deum

Second Concert: HANDEL: Solomon (complete oratorio)

Third Concert: PALESTRINA: Missa Pape Marcelli
BACH: Cantat No. 80: Ein Feste Burg
DURUFLE: Requiem

Fourth Concert: BEETHOVEN: Missa Solemnis

In an attempt to assess the strengths and weaknesses of the venture to date I offer the following:

STRENGTHS, REASONS FOR SUCCESSFUL GROWTH:

1. The communities served their nature and interests. It is an area with a very high concentration of extensively-educated persons: Stanford, Stanford Research Institute, numerous aero-space industries, etc., all of which keeps a flowing stream of high-caliber citizenry in the area.

2. Purposely high standards. Many members have expressed a thought something in the vein of "it's good to have something it's tough to get into."

3. College and Community Service sponsorship. This provides a place, a major portion of the support, and an aegis under which to work; a certain status, it you will, comes ready-made. The College benefits, too.

4. The resolve to continue to improve the quality both of the music chosen for performance, and the actual performance standards themselves. While some "pot-boilers" have been done in the process of getting established and wooing audiences, there is more and more resistance to use of this material, as the composition of the Fourth Season clearly suggests.

WEAKNESSES, NEEDS:

1. Wider publicity and audience recognition. It is a distressing fact that many potentially-interested persons simply don't know we exist, in spite of all our performances and publicity. Naturally the College channels cannot match the efforts of a professional publicizing effort expected of a San Francisco Symphony or like group. But the formation of the Campus-Community Concert Guild is aimed to engage wider public interest in promotion, and hopefully will help.

2. Professional business management. An immediate aim will be to expand the budget to include payment of a permanent Business Manager, so that some of this work may be taken off the members and the Community Services Office.

G. Inherent challenges and opportunities within the community college

1. The student population

a. Virtually any high school graduate is admitted; thus, the level of scholarship is extremely uneven.

b. The best talent is attracted by university and college scholarships in four year institutions. Generally, it is not found in the community college.

c. A high rate of student turnover is due to any one or a combination of the following:

1) All students live off campus

2) Many students are self supporting

3) Some students are married with family obligations

4) The student body is heterogenous (age groups, interests, abilities)

5) The students vary in degree of self direction and self discipline; since many are searching for areas of interest, they often drop classes shortly after they have enrolled.

6) Male students are affected by the draft

2. The faculty

a. The faculty varies from those experts in the trades to PH. D.'s in the academic community.

b. All are expected to teach, not to publish or to do research.

c. The fairly high rate of turnover is due to one or a combination of the following:

1) The prestige factor

2) The uneven caliber of the student body

3) Chances for professional advancement

4) Teaching loads, salaries, etc.

3. The choral conductor's challenges

a. A fluid clientele—virtually a new choral group each semester

b. Many students with only average intelligence, some lacking direction, often searching for vocations or avocations

c. Predominantly only average musical talent; few declared music majors

d. Fewer men as the draft siphens off high school students before they get to college

4. The choral conductor's opportunities

a. To vitalize the choral offerings so as

1) To help the student find direction, perhaps into music education, by personal attention, patient but challenging instruction and personal influence.

2) To aid the student to believe in his personal worth by making him feel a part of something important, socially and musically

3) To stabilize the choral ensembles by making the choral experience meaningful—by "selling" the choral art in all its aspects: music of great composers, texts which reflect the history of human thought, social experiences which relate the individual to his society, and emotional and spiritual experiences which can come to the singer, the conductor and the listener when all aspects of the choral experience come together with dedication and devotion.

b. To strive for a better articulation with the high schools; to acquaint the local choral conductors with the opportunities available to them and to their singers in the community college

c. To explore and develop a meaningful community services program which will meet the choral needs of the area through choral offerings, course offerings, and workshops of all descriptions

d. To <u>accept</u> enthusiastically the role of the community college, its importance and its potential in higher education

e. To teach with pride at this level, even in the face of the challenges, through the medium of music, knowing that the community college student <u>needs</u> the college and that possibly because of it, he may begin to sense his ultimate potential as a human being

IV. Areas for further study

A. A more thorough exploration of <u>each</u> of the areas covered in this report

B. A more thorough study of ways to articulate with the high schools in the district with these goals in mind:

1. To acquaint the high school students with the college choral program

2. To attract singers to the junior college choral program

C. An exploration of the organization of effective community services on all California campuses, with the aim of instigating and assisting in the development of such programs in other states

D. Studies to initiate more creativity in the choral program might include:

1. More awareness of, and assistance in, a correlated humanities program

2. More team teaching with, and assistance from, the voice faculty, the music history faculty, the instrumental conductors, the art, drama, dance, literature and foreign language faculties

3. More teacher exchanges and visitations among community colleges

4. More combined college events—concerts, workshops, etc.

5. More field trips with the choral ensembles, i.e., a major university's choral rehearsal, high caliber choral concerts in the area, etc.

6. More visitations to the campus by choral leaders in the community and from the universities to stimulate interest in choral music and to acquaint singers with the opportunities available to them in the vocational field or in the university program

7. More use of worthy compositions by local composers—students, faculty, community

8. More use of appropriate audio visual materials

E. An analysis of the community college choral conductor's responsibility to his singers and his audiences in the area of program planning and repertoire selection—to what degree does he "entertain", to what degree does he educate?

F. A study to explore further the efficacy of choral music and its place as a real force in our troubled society in order to help eradicate social tensions.

# PARTIAL REPERTORY MATERIALS FOR JUNIOR COLLEGE CHORUS - 1968

Selected by Charles C. Hirt and
Jane S. Hardester

## TWENTIETH CENTURY (Contemporary-Various Styles)

Agnus Dei.....Persichetti
From "Mass" (Published separately)
Elkan-Vogel Publishers

Anthem.....Stravinsky
Boosey and Hawkes Publishers - Octavo #5438

Anthem of Wisdom.....Linn
Lawson-Gould Publishers - Octavo #51207

Anthony O'Daly.....Barber
From "Reincarnations"
G. Schirmer Publishers - Octavo #8909

Ave Maria.....Stravinsky
Boosey and Hawkes Publishers - Octavo #1832

Ave Regina Coelorum.....Fissinger
Summy-Birchard Publishers - Octavo #5174

A Babe Is Born.....Moe
Presser Music Publishers - Octavo #312-40254

Because Your Voice.....Avshalomov
High Gate Press through Galaxy Music -
Octavo #HP-4

The Birth of Our Lord (SSA).....Martinu
Boosey and Hawkes Publishers - Octavo #1945

A Child Is Born.....Marland
Augsburg Music Publishers - Octavo #1328

Christ, Foundation, Head and Cornerstone.....Pfautsch
G. Schirmer Publishers - Octavo #LG-959

Christmas Dance of the Shepherds (SSA and flute).....Kodaly
Boosey and Hawkes Publishers - Octavo #5172

Contemporary Latin Motets (Collection) Sowerby/Jenkins/
Summy-Birchard Publishers Fissinger, etc.

Easter Chorale.....Barber
G. Schirmer Publishers - Octavo #11265

El Sol.....Chavez
Mills Music Publishers - Octavo #A-149

Essays on the Madrigal.....Takacs
Colombo Publishers - Octavo #NY-2479

Five Canzonets (SA).....Pinkham
Associated Music Publishers - Octavo #A-329

Five Flower Songs.....Britten
Boosey and Hawkes Publishers - Octavo #1875

Follow Your Saint.....Mullins
Summy-Birchard Publishers - Octavo #5422

Four Pastorales (with oboe).....Effinger
G. Schirmer Publishers - Octavo #11059-60-61-62

Four Rounds on Famous Words.....Wm. Schuman
Merion/Presser Publishers - Octavo #342-40000-1-2-3

Four Slovak Songs.....Bartok
Boosey and Hawkes Publishers

Frostiana (Six Country Songs to Texts by Robert Frost)....R. Thompson
E. C. Schirmer Publishers (in 6 separate octavo publications)

The Gong of Time (2 trumpets and 2 trombones).....Starer
From "Two Songs from Honey and Salt"
Leeds Music Publishers - Octavo #L-433

Have You Not Heard His Silent Steps?.....Toch
AMI Library of Choral Literature (Affiliated Musicians, Inc.)
Mills Music Publishers - Octavo #AMI-2309

Henry Was a Worthy King.....Pinkham
E. C. Schirmer Publishers - Octavo #2658

Here Is Thy Footstool (TTBB).....Creston
G. Schirmer Publishers - Octavo #9793

The Holy Infant's Lullaby.....Dello Joie
Marks Music Publishers - Octavo #4042

I'll Praise My Maker.....Pfautsch
Abingdon Press Publishers - Octavo #APM-110

In Te, Domine, Speravi.....H. Stevens
C. F. Peters Publishers - Octavo #P-6520

Jimmie's Got a Goil.....Persichetti
G. Schirmer Publishers - Octavo #9860

Jubilate Deo Omnis Terra.....Peeters
McLaughlin and Reilly Co. Publishers - Octavo #2096

Let It Be Forgotten.....Mechem
From "The Winds of May"
E. C. Schirmer Publishers - Octavo #2648

Like As the Culver on the Bared Bough.....H. Stevens
Associated Music Publishers - Octavo #A-218

Love Song.....Bartok
Boosey and Hawkes Publishers - Octavo #5168

Lullay My Liking.....Holst
J. Curwen/G. Schirmer Publishers - Octavo #8312

Maggie and Milly and Molly and May.....Persichetti
From "Four Cummings Choruses"
Elkan-Vogel Co. Publishers

Magnificat.....H. Stevens
Marko Press/Mark Foster Publishers - Octavo #MF-108

Make a Joyful Noise Unto the Lord.....Mecham
E. C. Schirmer - Octavo #2472

Mass for Mixed Chorus.....Persichetti
Elkan-Vogel Co. Publishers

My True-Love Hath My Heart.....Berger
From "Six Madrigals"
Associated Music Publishers - Octavo #A-349

A Nun Takes the Veil.....Barber
G. Schirmer Publishers - Octavo #10858

O Clap Your Hands.....Vaughan Williams
Galaxy Music Publishers - Octavo #222

O Come, O Come, Emmanuel.....Creston
Franco Colombo, Inc. Publishers - Octavo #NI-2327

Out of the Depth.....Hovhaness
C. F. Peters Publishers - Octavo #6064

Praise Ye the Lord.....Diemer
Flammer, Inc. Publishers - Octavo #84799

Psalm 130.....Bender
Concordia Publishers - Octavo #97-6325

Psalm 134.....Fissinger
Summy Publishing Co.

Psalm 150.....Britten
Boosey and Hawkes Publishers - Octavo #19022

Reconciliation.....Pfautsch
Abingdon Press - Octavo #APM-345

Richard de Castre's Prayer to Jesus.....Terry
G. Schirmer Publishers - Octavo #8624

The Righteous Live Forevermore.....Sowerby
Edited by Bullock
Oxford University Press Publishers - Octavo #AI-66

Sam Was a Man.....Persichetti
G. Schirmer Publishers - Octavo #9791

Serenity (Unison).....Ives
Associated Music Publishers - Octavo #377

Misa Criolla.....Ramirez
Lawson-Gould Music Publishers - Octavo #51362

Sing, My Soul, His Wondrous Love.....Rorem
C. F. Peters Publishers - Octavo #6386

Sing unto the Lord.....Ulysses Kay
C. F. Peters Publishers - Octavo #6136a

Sing unto the Lord a New Song (ST-SAB and trumpet).....Mecham
Mark Foster Music Publishers - Octavo #MF-403

A Son is Born of Mary.....Wetzler
Augsburg Music Publishers - Octavo #1381

Stomp Your Foot.....Copland
From "Tender Land"
Boosey and Hawkes Publishers - Octavo #3019

Three Chorales from Tagore.....Cresten
G. Schirmer Publishers - Octavo #9475

Three Choruses from Alice in Wonderland.....Fine
M. Witmark & Sons Publishers - Octavo #5-W3182

Three Madrigals.....Diemer
Boosey and Hawkes Publishers - Octavo #5417

Tierce.....Klein
Edited by Shaw
Lawson-Gould Publishers - Octavo #51221

To All, To Each.....Wm. Schuman
From "Carols of Death"
Merion Music/Presser Co. Publishers - Octavo #342-40013

To Her I Shall Be Faithful (Mein Herz in Staten Treuen)....Schoenberg
E. B. Marks Publishers - Octavo #AJCS-19

Totentanz.....Distler
Barenreiter Publishers - Octavo #752

The Tune.....Mechem
From "The Winds of May"
E. C. Schirmer Publishers - Octavo #2648

Under the Willow Tree.....Barber
From "Vanessa"
G. Schirmer Publishers - Octavo #10861

Valse (Speaking Chorus).....Toch
Mills Choral Series - Octavo #A-112

Virgins Cradle Hymn.....Rubbra
Oxford Press Publishers - Octavo #OCS-706

Weep, O Mine Eyes.....H. Stevens
Helios Music Company, Los Angeles, California

When to Her Lute Corinna Sings.....Harris
Century Music Publishers - Octavo #HC-225

The Willow.....Vaughan Williams
Mills Music Company Publishers - Octavo #242

TWENTIETH CENTURY (cont'd.)

The Witch.....Martinu
Boosey and Hawkes Publishers - Octavo #1847

Zauberspruch.....Eben
Barenreiter Publishers - Octavo #3935

Psalm 98.....Distler

SIXTEENTH CENTURY (Renaissance Style)

Adoramus Te.....Corsi
Edited by Greyson
Bourne Music Publishers - Octavo #ES-15

Agnus Dei.....Morley
Edited by Clough-Leighter
E. C. Schirmer Publishers - Octavo #1171

Ah! You Would See.....Palestrina
Ditson Publishers - Octavo #322-14411

Christus Factus Est.....Comes
Edited by Martens
Leeds Music Corporation - Octavo #LCS-2003-4

Frolicsome Nymph.....Janequin
Edited by Vree
Mark Foster Publishers - Octavo #MF-303

Hence, Care, Thou Are Too Cruel.....Weelkes
Edited by Field
Boosey and Hawkes Publishers - Octavo #5500

If Ye Love Me, Keep My Commandments.....Tallis
G. Schirmer Publishers - Octavo #10234

I Know a Young Maiden.....Lassus
Edited by Hirt
Carl Fischer Publishers - Octavo #CM-7039

Kyrie Eleison.....Victoria
Edited by de Brant
J. Fischer Publishers - Octavo #8146

Lieto Godea.....Gabrielli
Alexander Broude, Inc. Publishers

My Heart Is Offered Still to You.....Lassus
Edited by Randolph
Lawson-Gould Publishers - Octavo #563

Now Sing We All This Day.....Hassler
Edited by Hirt
Mills Music Publishers - Octavo #333

Oh, To Live Tomorrow.....Gastoldi
Frank Music Publishers - Octavo #F-526

O Lamb of God Most Holy.....Gotschovius
Arranged by Riedel
Augsburg Music Press - Octavo #1414

O Lord, I Cry to Thee.....Arcadelt
Lamb of God.....Casciolini
Concordia Publishers - Octavo #98-1771

O Love So Cruel.....Palestrina
Arranged by Knight
Carl Fischer Publishers - Octavo #CM-7388

O Rex Gloria.....Marenzio
Mills Music Publishers - Octavo #381

O Stay Sweet Love.....Farmer
Arranged by Knight
Carl Fischer Publishers - Octavo #CM-7389

O Thou Joy of Loving Hearts.....Victoria
E. C. Schirmer Publishers - Octavo #1144

Praise Ye the Lord, Ye Children.....Tye
Oxford University Press - Octavo #TGM-58

Psalm XXXVIII.....Loys Bourgeois
Edited by Seay
Leeds Music Publishers - Octavo #L-465

Psalm 65.....Setting by Goudimel
From "The Ainsworth Psalter"
C. F. Peters Publishers - Octavo #6085

Since My Tears and Lamenting.....Morley
Edited by Hirt
Carl Fischer Publishers - Octavo #CM-7040

Sweet Suffolk Owl.....Vauter
G. Schirmer Publishers - Octavo #10297

To My Redeemer's Glorious Name.....Tye
Edited by Thomas
Concordia Publishers - Octavo #98-1040

Two Madrigals.....Palestrina
Edited by David
Mercury Music Publishers - Octavo #MC-58

Weep, O Mine Eyes.....Bennet
Stainer and Bell Publishers - Released through
Galaxy Music

Weep, Weep, Weep Mine Eyes.....Wilbye
Edited by Field
Boosey and Hawkes Publishers - Octavo #5558

Agnus Dei.....Pergolesi
Edited by Goldman
Mercury Music Publishers - Octavo #MC-147

Alleluia! Sing Praise.....J. S. Bach
Edited by Hirt
(Optional strings and realized continue parts available separately, CM-7140a)
Carl Fischer Publishers - Octavo #CM7140

Almighty God, Who Hast Me Brought.....Ford
Edited by Greyson
Bourne Publishers - Octavo #ES-24

Cantate Domino.....Schütz
Edited by Beveridge
G. Schirmer Publishers - Octavo #8678

Et in Terra Pax.....Vivaldi
From "Gloria"
Walton Music Publishers - Octavo #2044

Fa Una Canzone.....Vecchi
Edited by Shaw
Lawson-Gould Publishers - Octavo #556

From God Shall Naught Divide Me.....Schütz
Presser Publishers - Octavo #312-40146

Give to Our Leaders and All Ruling Powers.....Schütz
Concordia Publishers - Octavo #98-1586

Hear the Joyful News This Day.....J. S. Bach
From "Cantata 141"
Galaxy Publishers - Octavo #2174

Hear the Pray'r We Raise.....Purcell
Arranged by Stroud
Mark Foster Music Publishers - Octavo #MF-101

I Will Not Let Thee Go.....J. S. Bach
Edited by Geiringer
G. Schirmer Publishers - Octavo #8427

Jesu, Joyaunce of My Heart.....J. S. Bach
Edited by Dickinson
H. W. Gray Publishers - Octavo #253

Lasciatemi Morire.....Monteverdi
Ricordi Publishers - Octavo #NY-841

Let Their Celestial Concerts All Unite.....Händel
E. C. Schirmer Publishers - Octavo #ECS-199

Lord, Have Mercy on Us.....Buxtehude
Choral Masterworks of German Baroque
Edited by Granville
Sam Fox Publishers - Octavo #CM-6

Lord, Keep Us Steadfast.....Buxtehude
Concordia Publishers - Octavo #97-6331

Music Spread Thy Voice Around.....Handel
From "Solomon"
E. B. Marck Publishers - Octavo #4132

O Worship the Lord.....Purcell
Edited by Hilton
Mercury Music Publishers - Octavo #MC-396

Praise We the Name of the Lord.....J. S. Bach
Edited by Martin
Lawson-Gould Music Publishers - Octavo #978

Psalm 1.....Schütz
Edited by Lynn
Mercury Music Publishers - Octavo #MC-171

Resonet in Laudibus.....Handel
Edited by Greyson
Bourne Publishers - Octavo #ES-6

Sheep May Safely Graze.....J. S. Bach
Edited by Davis
Galaxy Music Publishers - Octavo #1278

Sing Unto God.....Handel
From "Judas Maccabaeus"
Edited by Condie
Carl Fischer Publishers - Octavo #CM-4668

Sound the Trumpet.....Purcell
Boosey and Hawkes Publishers - Octavo #5540

Spring Comes Laughing.....J. S. Bach
From "The Peasant Cantata"
Edited by Diack
Carl Fischer Publishers -Octavo #CM-4668

Thou Knowest, Lord, the Secrets of My Heart.....Purcell
E. C. Schirmer Publishers - Octavo #376

Three Chorales from "The St. Matthew Passion.....J. S. Bach
Edited by Carlton
Boosey and Hawkes Publishers - Octavo #5146

'Tis Thou to Whom All Honor.....F. J. Haydn
Edited by Geiringer
Carl Fischer Publishers - Octavo #MP-84

Two Psalms.....Pergolesi
Edited by Suchoff
Sam Fox Publishers - Octavo #118

Woman, Why Weepest Thou?.....Schütz
Concordia Publishers - Octavo #97-6369

Great and Glorious.....F. J. Haydn
Edited by Nammey
B. F. Wood Publishers - Octavo #316

In Thee, O Lord.....F. J. Haydn
Edited by Williams
Fox Music Publishers - Octavo #PS-103

Kyrie Eleison.....F. J. Haydn
From "The Imperial Mass"
Edited by Hirt
Whitmark Music Publishers - Octavo #W-3543

Lo, My Shepherd Is Divine.....F. J. Haydn
Edited by Carlton
Boosey and Hawkes Publishers - Octavo #5150

Musical Greeting and Tribute.....Mozart
Kjos Music Publishers - Octavo #4004

Praise Ye the Lord.....Mozart
Edited by Lynn
Presser Music Publishers - Octavo #312-40059

Regina Coeli.....Mozart
Edition Breitkopf
Reprint by Associated Publishers - Octavo #5222

Sanctus.....M. Haydn
Edited by Williams
Fox Music Publishers - Octavo #PS-104

Timete Dominum.....M. Haydn
Edited by Pauly
G. Schirmer Publishers - Octavo #ED-2589

'Tis Thou to Whom All Honor.....F. J. Haydn
Edited by Geiringer
Music Press Publishers - Octavo #MP-84

EARLY AMERICAN

Chester.....Billings
Edited by Daniel
Summy-Brichard Publishers - Octavo #1456

David's Lamentation.....Billings
Edited by Siegmeister
Carl Fischer Publishers - Octavo #CM-6572

Dormant.....J. French
Edited by Lowens
G. Schirmer Publishers - Octavo #10675

Go, Congregation, Go.....Antes
Early American Moravian Church Music #6
H. W. Gray Publishers

Happy Journey.....Old "Shaker" Tune
Arranged by Johnson
Skidmore Music Publishers - Octavo #SK-2052

Jordon.....Billings
Edited by A. Jordan
Marks Music Publishers - Octavo #AJCS-74

Let Them Neglect Thy Glory, Lord.....Holyoke
Edited by Riedel
Augustana Music Publishers - Octavo #62-107

Modern Music.....Billings
Edited by David
Music Press Publishers - Octavo #MP-88

Salem.....
Arranged by Shaw and Parker
G. Schirmer Publishers - Octavo #9947

Salisbury.....Brownson
Edited by Lowens
Marks Music Publishers - Octavo #65

NINETEENTH CENTURY (Early Romantic)

All My Heart's Desiring.....Brahms
Edited by Barnard
Summy-Birchard Publishers - Octavo #5406

Create in Me, O God, a Pure Heart.....Brahms
From "Motet Op. 29, No. 2"
G. Schirmer Publishers - Octavo #7504

Der Abend.....Brahms
Edited by Shaw
G. Shirmer Publishers - Octavo #10134

Elegy.....Beethoven
Edited by A. Jordan
Marks Music Publishers - Octavo #AJCS-42

Five Songs, Opus 104.....Brahms
Ricordi Music Publishers - Octavo #NY-356

Gute Nacht..... R. Schumann
Edited by A. Jordan
Marks Music Publishers - Octavo #AJCS-39 No. 4

Happy and Blest Are They.....Mendelssohn
From "St. Paul"
Pro Art Publishers - Octavo #1384

Jaegerlied.....R. Schumann
Edited by A. Jordan
Marks Music Publishers - Octavo #AJCS-39, No. 3

Kyrie (SSATB).....Mendelssohn
Edited by Leavis
Oxford University Press

A Sigh Goes Stirring Through the Wood.....Brahms
Associated Music Publishers - Octavo #A-379

Tender Love.....Beethoven
Arranged by Davis
W. Gillman Publishers - Octavo #4066

Thou Lord, Our Refuge.....Mendelssohn
Edited by Hilton
Mercury Music Publishers - Octavo #MC-400

Three Gypsy Songs.....Brahms
Carl Fischer Publishers - Octavo CM7653

Wondrous Cool, Thou Woodland Quiet.....Brahms
Edited by Wasner
G. Schirmer Publishers - Octavo #9335

NINETEENTH CENTURY (Late Romantic)

Agnus Dei.....Kalinnikoff
Edited by Hollis
Choral Press Publishers - Octavo #1860

Ave Maria.....Verdi
Edited by Soldan
C. F. Peters Publishers - Octavo #4256a

Blessed Jesu, Fount of Mercy.....Dvorak
Edited by Breck
Carl Fischer Publishers - Octavo #CM-6392

Christus Factus Est.....Bruckner
Summy-Birchard Publishers - Octavo #5249

Gloria from "Mass in D".....Dvorak
Edited by Imig
Carl Fischer Publishers - Octavo #CM-7415

Great God, Our Strength Unto Thee We Cry.....Tschesnokov
Edited by Blaine
Walton Music Publishers - Octavo #2110

Praise the Lord.....Franck
FitzSimons Music Publishers - Octavo #2045

CAROL, HYMN, AND FOLK SOURCES

Chansons Françaises.....French Folk Songs
Arranged by Poulenc
Rouart, Lerolle et Cie., Publishers (published separately)

Chant-Chorale for Christmas.....
Arranged by Bunjes
Concordia Publishers - Octavo #98-1568

Coventry Carol.....Traditional English
Arranged by Bielawa
Augsburg Music Publishers - Octavo #CS-512

Far Eastern Carols.....
Arranged by Sargent
Oxford University Press - Octavo #X-73

God the Father, Son and Spirit.....Welch Hymn
Arranged by Schalk
Concordia Publishers - Octavo #98-1531

Hymn Anthem on the Tune "Praise to the Lord".....
Arranged by Willan
C. F. Peters Publishers - Octavo #PE-6266

If I Had a Ribbon Bow.....American Folksong
Arranged by Harris
Carl Fischer Publishers - Octavo #6517

Kallo Folk Dances.....Kodaly
Boosey and Hawkes Publishers - Octavo #17535

Let All Mortal Flesh Keep Silence.....French Traditional
Arranged by Holst
Galaxy Music Publishers - Octavo #5

Long Time Ago.....American Folksong
Arranged by Copland and Fine
Boosey and Hawkes Publishers - Octavo #1906

Lord Christ, When First Thou Cam'st to Men... Unitas Fratrum Melody
Arranged by Shaw
G. Schirmer Publishers - Octavo #9957

O God, Our Help in Ages Past.....Croft
Arranged by Christiansen
Augsburg Press Publishers - Octavo #1213

The Pedlar.....British Folk Round
Edited by H. Lane Wilson
Boosey and Hawkes Publishers - Octavo #1083

Simple Gifts....."Shaker" Song
Arranged by Copland and Fine
Boosey and Hawkes Publishers - Octavo #1903

Thou Who Wast God (Old 124th Melody).....
Arranged by K. K. Davis
Galaxy Music Publishers - Octavo #2138

Three Hungarian Folk Songs.....Bartok
Boosey and Hawkes Publishers - Octavo #5326

Two Folk Carols.....
Arranged by Sargent
Oxford Press Publishers - Octavo #X-50

Veni, Veni Emmanuel.....13th Century Plainsong
Arranged by Kodaly
Boosey and Hawkes Publishers - Octavo #5564

# APPENDIX B

February 14, 1968

Dear Choral Conductor:

The proposed Junior College Choir Festival which is to be held at El Camino College, May 3, 1968, has had a gratifying response. Thirteen choirs are currently planning to be in attendance. The Festival will begin at 3:00 P.M. and conclude at approximately 10:00 P.M., with a break for dinner.

In our new auditorium we can boast 2,600 seats, balcony included. Parents and friends of festival singers are therefore urged to be in attendance for all or part of the event.

Our two adjudicators are: Dr. J. Russell Bodley, Professor of Music, University of the Pacific, Stockton, California; Dr. Elaine Brown from Singing City, Philadelphia, Pennsylvania. Dr. Brown has been asked to conduct the required numbers. We sincerely hope that since we are bringing her at considerable expense to SSCJCMEA you will prepare your students with a great deal of care. As has been customary in the past, it will be her prerogative to request of each choir a performance of a portion or all of the required music to <u>insure</u> its preparation! The required numbers are:

| | | |
|---|---|---|
| 1. Lieto Godea | (In English) | Giovanni Gabrielli |
| 2. Der Abend | (In German) | Johannes Brahms |
| 3. Symphony of Psalms (Third movement) | | Igor Stravinsky |

A dinner will be served in our cafeteria for $2.25 a plate. The registration fee for each singer will again be $1.00.

Since there will be thirteen choirs in attendance, each choir will be allowed twelve (12) minutes of singing time. Please <u>plan</u> and <u>time</u> your music to stay within the limits. To quote last year's bulletin: "We won't blow a whistle, but we'll have a sniper zeroed in on the offending conductor."

As you are aware, the educational value of the festival, in large measure, comes from our groups hearing other groups of like ilk. Please, therefore, plan to have your singers hear the <u>entire</u> festival. This is perhaps the one time during the year when we can truly share our common joys and problems. We learn as much from each other as we do from the visiting guest conductor and the written comments, so do plan to spend the afternoon and evening with us.

Mr. Douglas Lawrence, a new member of our El Camino College music faculty, has kindly consented to act as Festival Chairman; therefore, all future communications, fees, application forms, questions, etc., should be directed to him at the college address listed on the letterhead. From his desk will come a final bulletin with last minute instructions, directions, maps, schedule, etc., to be in the mail by April 21.

IT IS IMPERATIVE THAT THE ENCLOSED QUESTIONNAIRE REACH US, <u>WITH FEES</u> ON OR BEFORE APRIL 3rd. TO INSURE THE SUCCESS OF THE FESTIVAL, <u>THIS DEADLINE MUST BE MET</u>.

Please make all checks payable to the SOUTHERN CALIFORNIA JUNIOR COLLEGE MUSIC EDUCATORS ASSOCIATION.

We are looking forward to being your host.

Jane Skinner Hardester
Choral Director, El Camino College

CALIFORNIA JUNIOR COLLEGE MUSIC EDUCATORS ASSOCIATION
Southern Section

**Festival Registration Form**

Type of festival JUNIOR COLLEGE CHOIR FESTIVAL

Date May 3, 1968 Place: El Camino College Auditorium Time: 3:00-10:00 P.M.

College: _____ Director's Name: _____

College address: _____
Street City Zip Phone Ext.

_____
Name of group as you wish it to appear on the printed program.

Repertoire: (Please time your selections and do not exceed the total of 12 minutes)

| Title | Composer (arranger-editor) | Time |
|---|---|---|
| | | |
| | | |
| | | |
| | | |
| | | |
| | Total No. of Minutes | |

EQUIPMENT NEEDED:

Risers:_____Table:_____No. of Chairs:_____ Piano: _____ No. Music Stands _____

Fees: No. of participants:_____ @ $1.00 _____

Dinners: No. of dinners: _____ @ $2.25 _____

CJCMEA Dues of director if not previously paid @ $5.00 _____

Make all checks payable to the California Junior College Music Educators Association Southern Section.

Deadline for return of registration form with all fees is April 3rd.

Mail check and registration form to:

Mrs. Jane Hardester, Choral Director
El Camino College, California
Via Torrance, California 90506

# CHECK LIST FOR FESTIVAL HOST
## CJCMEA-SS

1. Mail application forms to schools as supplied by choral representative.
2. Mail preliminary letter with application and include:

   date, time, place, restate repertoire, list judges, dinner cost, application return deadline, etc.
3. Select commentators with choral representative.
4. All checks from colleges to be made out to CJCMEA-SS and sent to treasurer by host.
5. All bills to be sent by host to treasurer for payment.
6. Student committees

   a. Registration
   b. Assistants for the adjudicators
   c. Auditorium logistics
   d. Host announcer
   e. Banquet set-up
   f. Dinner entertainment (or after dinner)
   g. Hosts for each college as the busses arrive (have warm-up room assignment)
   h. General trouble shooter
7. Follow-up letter after applications are all received

   a. Enclose campus map showing location of campus and auditorium and parking
   b. List complete schedule for the day
   c. Remind directors to bring complete folios of music for each adjudicator which are to be left at registration desk
   d. State what you wish regarding plans for dinner entertainment; ask each participating college to supply a group, or whatever.
   e. Enclose map of auditorium seating showing placement of each group.
   f. List warm-up room assignment; mention availability of dressing rooms.
8. Arrange the program as you see fit making sure that the auditorium seating is coordinated to make for a smooth flow of groups on and off the stage.
9. Print programs
10. Print dinner tickets
11. Print place mats
12. Assign host for adjudicators for dinner
13. Make up packets for each college which are to be picked up at registration desk

    a. Dinner tickets
    b. Name tags (if you wish to use them)
    c. Room assignment
    d. Enough programs for each member of the group (with a few extras)
14. File a complete financial report to the president of the Southern Section.
15. Have CJCMEA-SS treasurer draw checks for adjudicators to be distributed at the festival.

APPENDIX C

## Junior College Guidelines for the Expenditure of Restricted Community Services Tax Funds

### IV. RELATED LEGAL AUTHORIZATION

Following are sections of the California Education Code which form the legal basis for community services.

### A. COMMUNITY SERVICES SHORT COURSES

6321. The governing board of any school district maintaining secondary schools is authorized without the approval of the State Department of Education to establish and maintain community service classes in civic, vocational, literacy, health, homemaking, technical and general education, including but not limited to classes in the fields of music, drama, art, handicraft, science, literature, nature study, nature contacting, aquatic sports and athletics. Such classes shall be designed to provide instruction and to contribute to the physical, mental, moral, economic, or civic development of the individuals or groups enrolled therein.

6324. Governing boards may expend from the general fund of the district any money which is budgeted for community services to establish and maintain community service classes and may charge student fees not to exceed the cost of maintaining such classes or may provide instruction in such classes for remuneration by contract, or with contributions or donations of individuals or groups.